

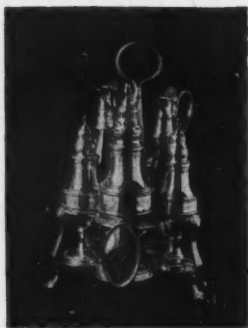
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CARNEGIE

September 1957

MAGAZINE

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*Silver Warwick Frame
produced in the time of
George III. An exhibit
in Carnegie Museum.*

America's Early Colonial Economy



The graceful Silver Warwick Frame shown here is typical of the fine silver pieces owned by well-to-do families in colonial times.

It is significant that this and most other manufactured goods were then imported from England, even though there were many skilled craftsmen in the colonies. England's policy was to discourage manufacturing of any kind in this country—preferring that all such goods be imported from Britain.

This policy of “forced dependence” on Britain also carried over into banking. Prior to the Revolutionary War, the only banks permitted in this country were land banks and even these were discouraged by British law.

After the colonies declared their independence, Congress authorized Robert Morris to found the Bank of North America. Thus, the establishment of a banking system at that time was an essential step in the development of an independent trade and industry, just as modern banking is essential today in the continuing progress of business and commerce.

MELLON NATIONAL BANK AND TRUST COMPANY

Member Federal Deposit Insurance Corporation

CARNEGIE INSTITUTE 4400 Forbes Street, Pittsburgh 13, Pennsylvania

Weekdays 10:00 A.M. to 5:00 P.M.

Tuesdays 10:00 A.M. to 10:00 P.M., beginning October 22

Sundays 2:00 to 5:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

Luncheon 11:00 A.M. to 2:00 P.M., weekdays

Snack Bar 2:00 to 4:00 P.M., weekdays

CARNEGIE LIBRARY OF PITTSBURGH 4400 Forbes Street, Pittsburgh

Weekdays 9:00 A.M. to 9:00 P.M., reference services to 10:00 P.M.

Sundays 2:00 to 5:00 P.M., reference services only



PITTSBURGH BICENTENNIAL 1958-59

COVER

Mount Whitney, the highest peak in the United States (14,501 feet), as photographed by Stan Midgley for his travel lecture on California, one of this season's series sponsored by Carnegie Institute Society.

CARNEGIE MAGAZINE, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, in behalf of Carnegie Institute, Carnegie Library of Pittsburgh, and Carnegie Institute of Technology. James M. Bovard, editor; Jeannette F. Seneff, associate editor; Melva Z. Bodell, advertising manager. Telephone MAYflower 1-7300. Volume XXXI Number 7. September, 1957. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscriptions outside Allegheny County \$2.00 a year.

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AUTUMN CALENDAR

AMERICAN CLASSICS OF THE NINETEENTH CENTURY

The Department of Fine Arts presents an exhibition of sixty-four paintings by sixteen American artists of the past century: Allston, Bingham, Blakelock, Blythe, Cassatt, Chase, Eakins, Hassam, Homer, Inness, Morse, Mount, Ryder, Sargent, Twachtman, and Whistler. (page 222) AMERICAN CLASSICS OF THE NINETEENTH CENTURY will open October 18 and continue through December 1 on the third floor.

FOUNDER-PATRONS DAY

Carnegie Institute Society members and their friends will be guests of the President and Board of Trustees of Carnegie Institute the evening of October 17 at a reception in Sculpture Court marking sixty-first Founder-Patrons Day.

TREASURE ROOM

Fine bookbindings by Thomas W. Patterson continue on exhibition into this month in the Treasure Room.

LOCAL ONE-MAN SHOWS

Four local artists will be presented in one-man shows in third-floor gallery K this season: Ann T. Golomb, from October 13 through November 10; then, in turn, Elizabeth Voelker, Eliza Miller, and Clyde Hare.

FROM THE BEAL COLLECTION

Continuing through November 13 in galleries E, F, and G are water colors and drawings from the collection of Mr. and Mrs. James H. Beal, primarily American artists.

PLANT PORTRAITS

Fifty water colors of pharmaceutical plants by Ida Hrubesky Pemberton (1890-1951), unique in their accuracy of detail, are on display through September 15 at the Museum. They are owned by University of Colorado Museum, circulated by Smithsonian Institution.

TOURS OF THE BUILDING

Groups of ten or more residents of Allegheny County may enjoy conducted tours of Carnegie Institute, or of special exhibits, by making arrangements with the Division of Education ahead of time. Charge of 30c per person is made for a forty-five-minute tour for visitors from outside the County.

The annual program in cooperation with the Pittsburgh Board of Public Education, whereby all sixth and eighth grades in the public schools visit the Museum and the Department of Fine Arts the first semester, opens September 16.

ART AND ANTIQUES AUCTION

Over 500 duplicate and surplus items (page 235) from the collection of the Department of Fine Arts will be offered for sale at a one-day auction in Music Hall on Friday, November 8, at 1:30 and 8:00 P.M. Parke-Bernet Galleries are handling the sale, and Mrs. Thomas C. Wurts, of the Women's Committee of the Department of Fine Arts, is chairman.

THE MEANING OF MODERN ART

Six illustrated lectures by Gordon Bailey Washburn on "The Meaning of Modern Art" will be given in Lecture Hall Wednesday evenings beginning October 16. (page 224) The lectures are sponsored by the Junior Council of the Women's Committee, of which Mrs. George Berger is chairman.

A WORLD OF ACTION AND COLOR

The illustrated travel lectures for members of Carnegie Institute Society begin October 21 and 22 with "Vacation in the West" by Dennis Glen Cooper. Each lecture is regularly given Monday at 6:15 and 8:30 P.M., in Mt. Lebanon Auditorium and Tuesday at 6:30 and 8:30 P.M., in Music Hall. (page 233)

SUNDAY ORGAN RECITALS

Marshall Bidwell, director of music, will resume his organ recitals Sunday afternoon at 4:00 o'clock in Music Hall beginning October 7. His recitals of classical and contemporary music are sponsored by Arbuckle-Jamison Foundation.

JUNIOR PATRONS OF ART

The class for children (7 to 11) of members of Carnegie Institute Society opens October 12, meeting each Saturday at 10:00 A.M., for ten weeks. Advance registration. (\$5.50 fee.)

FREE CHILDREN'S EVENTS

Creative art classes on Saturdays for children selected by their teachers in public, private, and parochial schools of Allegheny County resume this month: Palettes (both morning and afternoon) the 14th; Tam O'Shanter's, the 21st.

Nature study resumes Saturday-morning sessions November 2: Carnegie Nature Club for public-school 7th-graders selected by their teachers; Junior Naturalists for 6- to 16-year-olds; Nature Club, grades 8 through 12.

Moving pictures on nature, travel, and health topics Saturdays at 2:50 P.M., will also commence November 2. Story hour (5- to 12-year-olds) continues at the Library each Saturday afternoon at 2:15 o'clock.

Story hour (3 to 5 years) on alternate Tuesdays at 10:30 A.M., begins October 15, in the Library.



THIS issue of CARNEGIE MAGAZINE heralds the opening of the 1957-58 season of activities at Carnegie Institute and marks the sixty-second year it has made its services and collections available free to the community.

In spite of constantly rising costs, we are grateful that we have been able, with unwelcome but necessitated curtailments, to maintain our facilities and services within our income; to replace entirely the dilapidated five-and-one-half acre roof; to add modestly to our collections; and to have funds available to replace some of the antiquated utilities in the building. For these and other benefactions we are grateful to the members of Carnegie Institute Society and other friends for their interest and financial support. The income from Carnegie Institute Society contributions last year amounted to approximately \$80,000—less than nine per cent of our total expense budget. This is not a large percentage, but it is discouraging to contemplate where this important institution might be without this help.

Although we are grateful, we are not proud, for there still remain many things we know should be done if funds were available. Among the more urgent are the improvement and enlargement of our art collections, especially in the field of paintings by the old masters. Mr. Carnegie endowed the maintenance of Carnegie Institute when it was founded, but he made no provision for art acquisitions. In fact, he advanced the theory that the Trustees should buy contemporary paintings, which in time would become old masters. As a result we have a very creditable collection of American paintings and some European paintings, but a glaring deficiency in the works of earlier artists.

To acquire a collection of old masters is a costly and difficult undertaking, but is not beyond a fervent hope for collective windfalls from time to time in paintings or funds. One such windfall was unexpectedly received in 1956 from the late John Craner of Beaver County, under whose will we received \$200,000 for the Fine Arts Department. "Hope springs eternal in the human breast"—and we might add, in the Institute's!

We are happy to report that the replacement of the roof has been completed, and its outward appearance has been the subject of much favorable comment from our friends. We hope work on the replacement of the antiquated electrical equipment can be completed speedily and without interfering too much with normal operations.

This issue outlines some of our plans and programs for the forthcoming year. We cordially invite you to visit us and to participate in the opportunities we are presenting for you.

James M. Borand
PRESIDENT

AMERICAN CLASSICS OF THE NINETEENTH CENTURY

The forthcoming Founder-Patrons Day show at Carnegie Institute

FOUNDER-PATRON'S DAY, October the seventeenth, will be celebrated by members of the Carnegie Institute Society at a preview of an autumn exhibition, AMERICAN CLASSICS OF THE NINETEENTH CENTURY, which is being originated in Pittsburgh before being sent to four other American museums. Organized by Gordon Bailey Washburn, director of the Department of Fine Arts at Carnegie Institute, it will travel to Utica, New York; Richmond, Virginia; Baltimore, Maryland; and Manchester, New Hampshire. It will remain at the Institute through December first.

In its original size, AMERICAN CLASSICS OF THE NINETEENTH CENTURY will consist of one hundred American paintings of the nineteenth century. Sixteen artists, each revered as a classic figure of an era that has passed, have been selected to represent various aspects of the period. These are Washington Allston, George Caleb Bingham, Ralph Blakelock, David Gilmour Blythe, Mary Cassatt, William Merritt Chase, Thomas Eakins, Childe Hassam, Winslow Homer, George Inness, Samuel F. B. Morse, William S. Mount, Albert P. Ryder, John Singer Sargent, John H. Twachtman, and James McNeill Whistler. As a project of Museum Exhibitions Association.

ONE-HOUR PARKING

Early this spring the City of Pittsburgh installed one-hour parking meters in Schenley Plaza adjacent to Carnegie Library. It is hoped and believed that these facilities will make one-hour parking opportunities available for visitors to the Library and the Institute, so badly needed for so many years.



WALT WHITMAN BY THOMAS EAKINS (1844-1916)
Pennsylvania Academy of the Fine Arts, Philadelphia

a society of art museums formed for the purpose of sharing exhibits, AMERICAN CLASSICS OF THE NINETEENTH CENTURY will be reduced to make a circulating show of sixty-four items consisting of four works each by the sixteen artists.

For Pittsburgh, representative and often superlatively fine works by these painters have been secured from seventy museums, private collections, and shops in this country. Many of these will not be able to go on the tour and will therefore be seen only in the original Pittsburgh showing. Included will be such canvases as *The White Girl* by Whistler and Ryder's *Siegfried and the Rhine Maidens*,

both promised by the National Gallery of Art in Washington; Mary Cassatt's exquisite canvas, *At the Opera*, from the Museum of Fine Arts in Boston; and Eakins' famous portrait of *Walt Whitman* from the Pennsylvania Academy of the Fine Arts.

Of equal importance are Sargent's portraits of *Robert Louis Stevenson* and *James Whitcomb Riley*, coming from the Taft Museum in Cincinnati and the John Herron Institute of Indianapolis respectively; George Caleb Bingham's *Verdict of the People*, lent by the Boatmen's National Bank of St. Louis; and Winslow Homer's notable canvas, *High Cliff, Coast of Maine*, from the National Collection of Art, Washington, D. C.

Several pictures from Pittsburgh collections, including a considerable number from the Carnegie Institute's own permanent collection, will be included in this broad survey.

Mrs. John F. Walton, Jr., is lending a small and beautiful early oil by Winslow Homer, and Mrs. H. J. Heinz II, her handsome late *Landscape* by George Inness. Another fine Inness landscape, usually on loan at the Pittsburgh Golf Club, will be borrowed for the exhibition from Mrs. Grant McCargo. Mrs. Alexander C. Speyer will lend a typical Blakelock, and John O'Connor, formerly assistant director of the Department of Fine Arts, an unusual canvas by Twachtman.

From Henry R. Nash will come his memorable *Head of a Girl* by William M. Chase. The Institute itself will display a newly acquired Blakelock, *Panoramic View of Hawley, Pennsylvania*, purchased with funds donated by G. David Thompson, of Pittsburgh. This picture was commissioned by the Lambert family to hang in their house at Hawley in northeastern Pennsylvania.



RAFTSMEN PLAYING CARDS BY GEORGE CALEB BINGHAM (1811-79)
City Art Museum of St. Louis

THE MEANING OF MODERN ART

A SERIES OF LECTURES BY

GORDON BAILEY WASHBURN

ILLUSTRATED WITH COLORED SLIDES

Six Wednesday evenings at 8:00 P.M., in Carnegie Lecture Hall
Sponsored by the Junior Council from the Women's Committee
of the Department of Fine Arts

*A survey of the contributions
of those individuals in the modern movements of art
whose unique visions of reality
have expanded our conceptions of truth and beauty*

OCTOBER 16

IMPRESSIONISTS AND POST-IMPRESSIONISTS

An account of the modern revolution in the arts about 1870; the naturalism of Monet, as well as the developments of Gauguin, Degas, Renoir, and Seurat, each of whom defied the academic conventions in pursuit of new orders of vision.

OCTOBER 23

MATISSE AND THE FAUVES

French classicism asserts itself in the severe art of Matisse, while other *Fauves*, following more closely the lead of Gauguin, develop an Expressionist art of impulse and emotion.

OCTOBER 30

CÉZANNE AND CUBISM

The intelligent genius of Cézanne suggests an abstract development to Picasso and Braque. Cubism, the mode of the century, develops divergently, in accordance with the character of its employers and the trend of the times.

NOVEMBER 6

DADAISTS AND SURREALISTS

Rebellion against the futility of reason as the sole guide of man rekindles an antirational conflagration and leads to automatism and psychic exploration in the arts.

NOVEMBER 13

KLEE AND THE GERMAN EXPRESSIONISTS

A Swiss genius opens fully the doors of art, inviting every possible form of expression of which the invention of man is capable. His talented colleagues in Germany discover their own narrower paths and views.

NOVEMBER 20

PAINTING AND SCULPTURE TODAY

While Picasso, Rouault, and Braque, together with their colleagues, finish a great generation's work, new talents appear not only in Europe but also in a creative America—talents mostly of a romantic and even of a mystical nature.

Tickets may be obtained from the Department of Fine Arts at Carnegie Institute

Series ticket	\$5.00
Series ticket for member of Carnegie Institute Society	\$2.50
Student series ticket	\$2.50
Single admission	\$1.00
Single admission, Society member or student	\$.50

(Tax included)

A VISITOR TO JAPAN

GORDON BAILEY WASHBURN

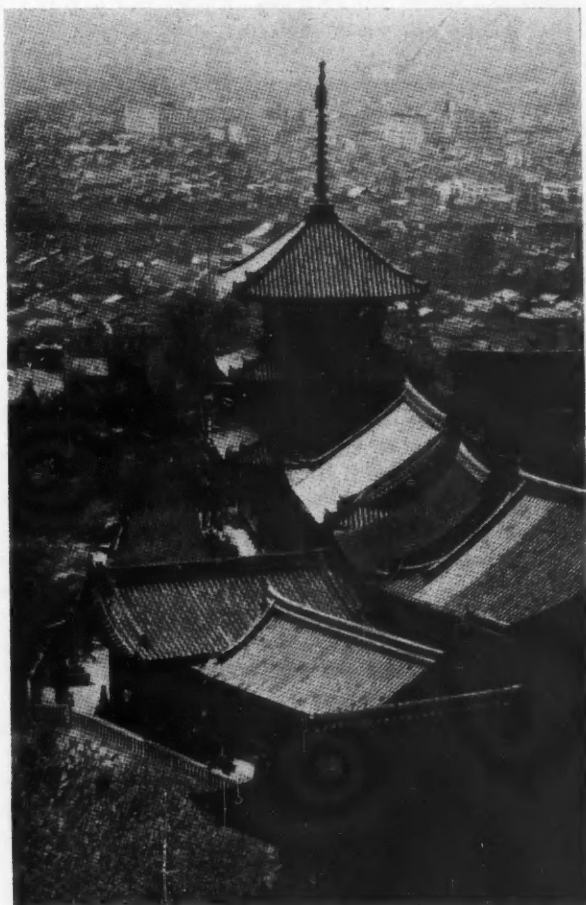
As Lafcadio Hearn once pointed out, the survival into our time of a civilization such as that of Japan provides an experience as strange as we are likely to discover. "You have been transported out of your own century," he wrote of the Western visitor, "—over spaces enormous of perished time—into an era forgotten; into a vanished age,—back to something ancient as Egypt or Nineveh. . . . Fortunate mortal! The tide of time has turned for you! But remember," he warns, "that here is all enchantment,—that you have fallen under the spell of the dead,—that the lights and colours and voices must fade away at last into emptiness and silence."

Do not imagine, he warns us in his famous interpretation, that you can understand much of what you see or hear. A visit to Japan is not like one to a modern country in Europe. Only "ancient despotisms" may be compared with it, such as those of the city-states of Greece before the Roman conquest, whose ways of thought and feeling—were we to break through time on some magical visit into their past—would be foreign to all our democratic traditions.

"Indeed, from the evolutionary point of view," he concludes, "it were less a privilege—since Japan offers us the liv-

ing spectacle of conditions older, and psychologically much farther away from us, than those of any Greek period with which art and literature have made us closely acquainted."

My own recent trip, fifty years after this



KYOTO FROM ITS ANCIENT KIYOMIZU TEMPLE

was written, was occasioned by an invitation from the Japanese Art Association through the Embassy in Washington. Clearly its purpose was to encourage the inclusion of more Japanese painting in the PITTSBURGH INTERNATIONAL, in order to introduce their faraway artists to a Western public. Apparently our own State Department, through its Office of Information Services, thought of the visit in terms of the customary lecture tour. As a result I spent about ten days in Tokyo looking at contemporary art and the fourteen remaining ones on a circuit through parts of southern Japan, addressing audiences in a number of United States Information Centers on the subject of contemporary American painting.

The theme of my lecture, I may say, was not of my own choosing. It amuses me still, as it did during my visit, to consider the strange contrast of my libertarian text with the rigid traditions of this great and ancient culture. Surely no foreigner had ever arrived on the Nipponese shore bearing a more foreign burden of thought. I learned to my amazement that I was the first speaker on this subject that the American Department of State had ever presented. I was also the first official visitor—a revelation that may shock others as much as it did me—to ask the State Department to make reservations for him in Japanese inns.

The cultural isolation of Japan, as far as Western contacts are concerned, is far greater than one has imagined. Since the country has been accessible to Western trade for a hundred years and since she was sufficiently industrialized to fight a major war with us in recent times, we may suppose that her people are more Westernized than is actually the case. Apparently there is a wide gulf between the world of technical development and other spheres. At all events, it was not long before I had concluded that the Japanese

painter, as well as his patron, is without much knowledge of Western art. As a people, the Japanese possess little of it and understand less.

Western music, of course, has been available. But Western paintings and sculptures are not easily bought or borrowed. Therefore, what is known of them in Japan must largely be derived from the extremely unsatisfactory pages of magazines and books. Even the best of such illustrations is a far cry from the original. Due to the costliness of travel, the latter are seen either in Europe or America by few Japanese to whom they would mean anything. Even the modern art of the West has been but little purchased by Japanese collectors, in spite of rumors to the contrary. As a result, only two assemblages of any considerable interest may be seen. These are at the Ohara Museum in Kurashiki, in southern Japan, which also includes older Western arts, and at the Bridgestone Gallery in Tokyo, both of which have small but very beautiful collections of Western pictures, including a number of real masterpieces.

One of my first lecture stops, the city of Nagoya, provided me with my initial realization of what the lack of models means to a people who are determined to find an alignment with our Western culture. I was taken to visit the Aichi Art Gallery, a new Japanese cultural center recently built on a bombed-out site in the center of the city. Nagoya, a big manufacturing town for cars, plywood, and pottery, is being largely redesigned. Reading in the guidebook about its famous shrines and temples is truly heart-breaking, since after each description of some marvelous old structure it says: "Burned by fire in the bombings of 1945."

The new building we had entered, all glass, steel, and concrete, is one of the handsomest of all the modern structures I saw in Japan. On its second floor the translator and I were



THE AICHI ART GALLERY, A NEW CULTURAL CENTER IN THE MANUFACTURING CITY OF NAGOYA

escorted through a long series of galleries, each filled with pictures or sculptures of a most modern aspect. There were dozens of rooms, scores of pictures. Brightly colored for the most part, vigorously patterned, their surfaces composed with every squiggle, curl, or angularity known to Western art, they were nevertheless almost entirely without content. As works of art, they lacked any meaning at all. As pictorial gestures, they simply meant that a fantastic number of Japanese painters are trying to paint in Western idioms with but little idea of what our Western art is about.

"How could they have!" a visiting American painter in Kyoto exclaimed. "I have seen what has been sent over here during the last few years and I know that very few exhibitions are brought from the West. Besides, those that do come are generally made up of material of rather poor quality, since no one wants to expose his best possessions to the hazards of a distant Eastern circuit. The Japanese have simply never seen Western art in the flesh, either European or American. It's

true that they want to adjust their art to ours, but they don't really know what to adjust to."

In contrast to this experience in Nagoya, I had the pleasure of driving out into the country with the American consul in Nagoya, John Stegmaier, to visit several famous potters. One of these potters had partially modernized his art with cute motifs, eye-catching spots of color, and other such appeals to popular taste. But Tokuro Kato of Seto and Toyoso Arakawa of Tajimi, whom we next visited, turned out to be great artists in the classic tradition. Lovers of the ancient wares of Japan, they seek to harmonize their own living impulses with the beauty of traditional forms and glazes. Later I was to see the work of many other potters who preserve the character of an older time, and to conclude that, of all the famous arts in Japan, ceramic work survives with the greatest strength and vitality.

Unlike the painting of Japan when it clings to traditional imagery and techniques, the pottery shows a tendency neither to close in

upon itself, that is, to dry up, nor to depend upon technical virtuosity for its appeal. Can this be, I wondered, because traditional ceramic forms are flexible enough to admit subtle refreshments that satisfy the contemporary taste of their users? Or is it merely that pottery was always more of a folk art? The Tokyo inn at which I stayed, the Fukudaya Ryokan, sometimes offers its guests meals on dishes by the great contemporary potter, Rosanjin, while even a Tempura lunchroom like Ten Mats, near the Nihombashi Bridge in Tokyo, uses copies of this master's wares. Its presiding chef and owner explained that he had asked a pottery to copy the work of Rosanjin for his little place because he couldn't afford the more beautiful originals.

Why, everyone asks, doesn't Japan keep to its ancient traditions and forms? Why must it imitate Western art? How is it possible for this great culture to destroy itself in foolish imitations of the West, or even in excellent works that are adjusted to the styles of our foreign schools? How can you explain this kind of suicide of a nation's civilization? It isn't as though the Japanese were a race without any history of creative achievement as, for instance, the peoples of the Philippines or of Brazil. They have had one of the most highly developed of Eastern cultures, whose exquisite forms have already strongly influenced the arts of the West. So why, it is asked, do they throw it away?

The answer must embrace much more than the question of preference in craftsmanship and design. The choice, in fact, is not the arbitrary one which might be supposed. Arts are not isolated activities in a society, but depend for their character on the over-all nature of the culture. The traditional arts of Japan reveal the adjustment of people to a culture which, in most respects, no longer exists. Until Perry pried Japan open to the

greed of the West, the individual Japanese belonged to the social body as a single cell belongs to the organism. A man's life was ordered even to the least particular, within the governmental will of the people. The social liberties as we know them were inconceivable. That is to say, Japan was "a religious, communistic despotism," as Hearn declared it, "a supreme social tyranny suppressing personality, forbidding enterprise, and making competition a public offense."

As long as Japan was isolated from the rest of the world, this state of affairs could be managed and not without advantages to her society. Vice and disorder were ruthlessly suppressed, and polite, respectful, human relationships were commanded and obtained—at what expense to the freedom-loving human spirit we can only faintly imagine. It was, of course, a hierarchy, or social pyramid, with a God-Emperor at its apex.

Naturally enough, such a social organism will produce an art that both reflects the laws and refinements of such a confining culture and at the same time assists the individual to adjust his rebellious emotions to its restraints. Japanese art, in its traditional aspects, was born out of this context. Today, under the influence of the Occident, Japanese life is undergoing a revolutionary change. Already a hundred years ago, the Japanese people, without choice, were forced into commercial relations with our Western world. It was only a question of time before they found it necessary to compete with the West because of their own industrial developments. Today, like other nations, they realize that they must find adjustments not only with Russia,

Mr. Washburn, the director of fine arts at Carnegie Institute, visited Japan for the first time last May on invitation from the Japanese Art Association extended by the Japanese Embassy in Washington. A second article by Mr. Washburn describing his visits to artists' studios will appear next month in *CARNEGIE MAGAZINE*.

China, and America, but with all the peoples of the world. The ancient bonds and controls of feudal times have finally been broken, for better or for worse.

It is little wonder, therefore, that it ceases to have pertinence for them to follow the old conventions of their feudal past by repeating the old forms of their art. Their new work, to be creative, must reflect their new relations with the world, as ours in America has done. The Japanese perceive that in the mid-twentieth century even the old European world turns to the United States for leadership, not alone in matters of finance, trade, industry, and politics, but also in the new forms of the arts that must be found to express our civilization. America's contemporary art, we begin to realize, actually represents a forward thrust for Western society. This is tentatively understood by artists in many parts of the world, including Japan. So anxious are they, in fact, to grasp the Western idioms that they plunge wildly into those expressions such as I saw in Nagoya, images that are entirely innocent of meaning. To discover themselves in their new relationships with us, it is clear that they must find a new language of vision—that is, one partly of the East, partly of the West.

The traditional culture of ancient Japan is therefore doomed. A last glimpse of it may still be caught by visitors who wish to venture into the remote sections of the country and into the habits of lingering conservatives. What is usable out of the past will be cherished; what is not will be painfully re-

jected. Though in the process much that is incredibly wonderful and beautiful will be lost or destroyed, it must be accepted that Japan intends to forge a new and practical relationship with the other countries of the world. Those who cling too tightly to her past will only hinder her from making those reconciliations that are required. Already she is preparing for the sentimental tourist what is no longer necessary in the live tissue of her organism. The cute, the quaint, and the adorable will all be set aside as a kind of picturesque cherry-blossom material, and a period of much ugliness is promised, as elsewhere on our desecrated globe.

Already, here and there, one discovers Japanese painters who have made a bridge between their old ways and the modern Western world. The best of these, more often than not, are artists who have enjoyed the advantage of living in Europe and America. Such a man is the poetic painter Kenzo Okada, now of New York. But in Japan, too, I came across artists—not only in Tokyo but also in Osaka, Kyoto, and Okayama—who have developed a new visual language with which to express themselves. And already some of these artists can communicate with considerable eloquence. In the end it will be realized that the classic spirit of ancient Japan is not more destined to be wholly lost than was that of ancient Greece and Rome. The old times and the old arts are dead and gone; yet, just as in the West, the memory of them will still remain a power and an influence on the minds and spirits of living men.

THE DEPARTMENT OF FINE ARTS OF CARNEGIE INSTITUTE WILL PRESENT THREE CONCERTS

THE SATURDAY CONSORT

PERFORMING ON RENAISSANCE AND BAROQUE INSTRUMENTS

Saturday afternoons, 3:30 to 4:30 o'clock, in Gallery A

First concert on November 30

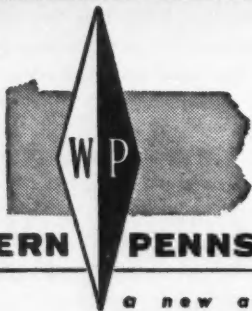
(Single admission 50c)



Banker with Friends

According to Bill Harrison, Vice President of Western Pennsylvania National, that file holds the names of thousands of his personal friends. A big part of installment lending, says Bill, is in getting to know as many of your customers as well as you can. And, during his many years as manager of our Installment Loan Department, Bill's done just that.

Considering the tremendous growth of WPNB in recent years, it's impossible for Bill to know every one of our new customers now. Bill's principle, though, has taken hold in his department. That's why you receive special, personal attention when you visit our Installment Loan Department. And, whether you realize it or not, you become a sort of special, personal acquaintance of Bill Harrison's.



WESTERN PENNSYLVANIA NATIONAL BANK

a new approach to community banking

Member Federal Deposit Insurance Corporation

A CORDIAL INVITATION

CARNEGIE INSTITUTE SOCIETY cordially invites your membership for this 1957-58 season.

As a member you become a patron of Carnegie Institute's Department of Fine Arts, Museum, and Division of Education, helping to fulfill their broad program of activities.

You are also giving urgently needed financial help to this cultural center.

The Institute, like any other enterprise, cannot stand still and continue to contribute to the city's educational and cultural growth. Without your help it would be impossible for the Institute to continue the vital educational functions of providing:

- Formal instruction in the arts and natural sciences for over a hundred thousand school children each year.
- Museum and art exhibitions, attended annually by more than a million visitors.
- Free musical programs and organ recitals weekly for residents and visitors.
- A program of adult education to develop creative abilities on the hobby level.

CARNEGIE INSTITUTE SOCIETY Application for New Members

- Annual Associate Member (\$10).....☐
- Annual Supporting Member (\$20).....☐
- Annual Contributing Member (\$25 to \$100).....☐
- Annual Sustaining Member (\$100 to \$1000).....☐
- Annual Sponsor (\$1000 and over).....☐

Name.....

Address.....

.....

PRIVILEGES OF MEMBERSHIP

"A World of Action and Color," the Carnegie Institute Society series of color film-lectures on travel and adventure described on the next few pages.

CARNEGIE MAGAZINE, published ten times each year, with news of Fine Arts and Museum exhibits and projects, articles on Pittsburgh history, reviews of outstanding new books.

Tuition advantages when joining the art and crafts hobby classes for adults at the Institute; reduced rates for other events.

The Saturday-morning creative art classes for children of Institute Society members.

Invitation to the annual Founder-Patrons Day reception, since 1896 one of Pittsburgh's most distinguished social traditions.

Invitations for previews of special exhibitions including the famed International Exhibition of Contemporary Painting.

For your convenience, application for membership in the Society may be made by filling in the form on this page and mailing it, together with check payable to Carnegie Institute, to Carnegie Institute Society. The address is 4400 Forbes Street, Pittsburgh 13, Pa., and the telephone number, MAYflower 1-7300.

The Associate Membership admits only one person to the travel lecture series. All other membership classifications admit two people, and each member will receive an individual membership card.

If you were a member of Carnegie Institute Society last year, you will receive a renewal notice very shortly through the mail.

We are advised that membership contributions are subject to deduction for Federal Income Tax purposes.



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A WORLD OF ACTION AND COLOR

Carnegie Institute Society Travel-Adventure Films

(1) VACATION IN THE WEST

DENNIS GLEN COOPER

OCTOBER 21, 22

A glorious program to begin the Society series is this color-film journey through western United States. You will see Rocky Mountain National Park, unique Yellowstone, Capital Reef National Monument, the Grand Canyon, Monument Valley and Mystery Valley, the weird canyons of Dinosaur National Monument, and ride a rubber raft down raging Green and Yampa rivers.

(2) KOWLOON FERRY

EARL BRINK

OCTOBER 28, 29

Here is a pageant of the Orient, subtly blended with a potpourri of Pacific islands: the brilliant splendor of Japan, the thunderous clamor and glamor of Hong-Kong-Kowloon, tiny Portuguese Macao gripped in the vise of Red China, the teeming fortress of Okinawa, the verdant calm of Guam, the loneliness of Kwajalein; Johnston Island, Formosa, and the Philippines.

(3) SICILY . . . ISLAND OF THE SUN

ROBERT DAVIS

NOVEMBER 4, 5

A favorite lecturer will take us to visit an ancient land. Among the scenes: spectacular drama of men and the giant tunny fish, unique puppet dances by the noted *puparo* Scalfani, rope-making by hand, a hidden papyrus river, the tarantella performed by Catania folklore dancers, the beautiful Sicilian landscape, and a glimpse of the gourmet's delight, boiled octopus.

(4) MIDDLE EAST AFLAME

J. MICHAEL HAGOPIAN

NOVEMBER 11, 12

Here is a comprehensive document of a historical, troubled area too frequently in world headlines. Dr. Hagopian knows the Middle East intimately, having long studied its history, culture, and problems. He entertainingly covers Egypt, Israel, Iraq, Syria, Jordan, and Lebanon, showing shrines, temples, pyramids, old and new Jerusalem, and scenes of the oil industry.

(5) ITALY—A TALE OF TEN CITIES

CURTIS NAGEL

NOVEMBER 18, 19

A radiant color-film story of ten cities of marvelous Italy to hold you enthralled: Naples with its beautiful bay, Pompeii, Sorrento, Paestum where ancient Greek temples

MONDAYS AT 6:15 P.M. AND 8:30 P.M.

MT. LEBANON AUDITORIUM

TUESDAYS AT 6:30 AND 8:30 P.M.

CARNEGIE MUSIC HALL

survive, the island of Capri to meet tarantella dancers, the eternal city of Rome, San Gimignano with its medieval skyscrapers, Urbino where Raphael was born, and finally, San Marino and Milan.

(6) MOROCCO HOLIDAY

ROBERT FRIARS

NOVEMBER 25, 26

One of the very popular lecturers brings a memorable report of a family holiday. The Friars trio, always on the alert for the unique, beautiful, and amusing, was able to get pictures that an all-male photographic group could not. You will visit intriguing Tangier, colorful Casablanca, Fez, the town of Sultans, the Foreign Legion, the Sahara Desert, many exotic peoples and places.

(7) JAPAN, COUNTRY OF ARCHITECTURE

WALTER GROPIUS

DECEMBER 2, 3

(One performance only, at 8:15 P.M., each evening)

This world-famous architect, until recently dean of the School of Architecture at Harvard, has returned from Japan where he was studying the unique and beautiful architecture of that country. In his talk he will relate this experience to his own background as the organizer of the noted Bauhaus School at Weimar and as a leading designer of the twentieth century.

(8) SOUTH FROM ZANZIBAR

CLIFFORD J. KAMEN

DECEMBER 9, 10

A journey from the storied Isle of Zanzibar into the heart of central Africa, where you will be thrilled by great game herds, mysterious ancient ruins, mighty waterfalls, and primitive native life. You will meet the people of East Africa—one of the last primitive frontiers—and learn of their origins, environment, and future, presented by a master photographer and narrator.

(9) CANADA, COAST TO COAST

JULIAN GROMER

JANUARY 6, 7

Adventure will greet you in this new color film of travel from the Atlantic shores of Nova Scotia to the Pacific coast of British Columbia. We shall see the search for Captain Kidd's gold on Oak Island, Peggy's Cove with artists and tourists, and Lake-of-the-Woods, a fisherman's paradise where walleyes predominate, the scenery, wildlife, and skilled craftsmen of Canada.

(10) GERMANY

ALFRED WOLFF

JANUARY 13, 14

A favorite of the Carnegie Institute Society series brings his latest color film on an important country, depicting the off-the-beaten-path enchantment and whimsical loveliness of Germany's scenery and her extraordinary people—their arts, crafts, and pleasures; the land of Hansel and Gretel, Rumpelstiltskin, the Pied Piper of Hamelin; of Luther, Beethoven, and Wagner.

(11) ETHIOPIA TODAY

WILLIS BUTLER

JANUARY 20, 21

Four thousand miles of rugged country by airplane, mule, boat, and on foot, pictured in an exciting and beautiful new film story of Ethiopia's geography, history, religion, family life, and tourist attractions. Mr. Butler, making his first appearance on our platform, shows a land emerging as one of the most progressive countries today, under Emperor Haile Selassie.

(12) FRANCE

KENNETH RICHTER

JANUARY 27, 28

This new film on France attempts to explain why the average Frenchman behaves as he does politically. Through Mr. Richter's outstanding camera work we shall see the cathedrals and castles that express the surge of religion, art, and architecture of the Renaissance, the ways today's French man and woman earn their living, and the laughter, beauty, history, and thrill of Paris.

*Dinner will be served in the
CAFETERIA AT CARNEGIE INSTITUTE
Tuesday evenings, 4:30 to 6:30 o'clock
when there are lectures.*

*It is suggested that members attending
the second lecture in Music Hall
plan to dine around 6:00 P.M.*

(13) EARTHQUAKE LAKE

KARL MASLOWSKI

FEBRUARY 3, 4

Reelfoot Lake in Tennessee was created in 1811-12 when a series of earthquakes formed a chasm two miles wide and twelve miles long. Today this wilderness area is covered with great swamp forests in which cormorants, water turkeys, herons, and egrets build their nests. Mr. Maslowski, naturalist, writer, and photographer, is new to the Carnegie Institute Society lecture series.

(14) MODERN SWEDEN

RUSSELL WRIGHT

FEBRUARY 10, 11

This latest film on Scandinavia by Russell Wright tells the story of life in a modern and progressive nation. His camera captures the real quality of the Swedes at work in cities and on the farms, enjoying their festivals in folk costumes of the past. There is scenic beauty in Sweden, whether in its cities or in the country with many lakes, valleys, and coastal bays.

(15) THE FABULOUS BELGIAN CONGO

HAL LINKER

FEBRUARY 17, 18

In these color moving pictures, described as "the most complete films of the Congo ever made," you will see amazing progress in a romantic country: modern skyscrapers, primitive witch dances, Pygmy life, buckets full of diamonds, the dance of the giant Watussi warriors, duck-billed Ubangi women, the King of Bakuba and his 400 wives, also volcanoes and vacation resorts.

(16) ADVENTURE WITH CAMERA AND SPEAR

SASHA SIEMEL

FEBRUARY 24, 25

Harmony Dairy Company, sponsor

"The Tiger Man," as he is known to the natives of Matto Grosso, Sasha Siemel brings film back after roaming the world in quest of new thrills—Greenland, Labrador, the West Indies in hurricane time, beautiful Rio, Brazil, then the jungles of Matto Grosso. His adventures are climaxed in a typical spear fight with a tiger; he has conquered 261 of these killers in lone combat.

(17) PORTUGAL, MADEIRA, AND THE AZORES

KARL ROBINSON

MARCH 3, 4

You will see Portugal, land of pastel-colored cities, fertile valleys, and pilgrim-thronged shrines, and also Madeira and the Azores—remote, peaceful, unspoiled oceanic hideaways awaiting rediscovery. Karl Robinson, one of the country's leading platform artists, presents his wonderful tour through Europe's garden country of Portugal and these enchanting nearby islands.

ONE-DAY AUCTION OF ART AND ANTIQUES

CARNEGIE MUSIC HALL

Friday, November 8, at 1:30 P.M. and 8:00 P.M.

AUCTIONEER FROM PARKE-BERNET

Over 500 duplicate and surplus items from the collection of the
Department of Fine Arts

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PAINTINGS, DRAWINGS, PRINTS

CERAMICS, TOBY JUGS

EUROPEAN AND ORIENTAL IVORIES

GLASS, HISTORIC FLASKS, PAPERWEIGHTS

SILVER AND BIBELOTS

•
Items will be on display in Music Hall Foyer the days before the auction

MONDAY AND TUESDAY, NOVEMBER 4 and 5

1:00 to 5:00 P.M.

WEDNESDAY AND THURSDAY, NOVEMBER 6 and 7

1:00 to 5:00 P.M. and 7:00 to 10:00 P.M.

For catalogue (50¢) write the Department of Fine Arts at Carnegie Institute

The \$1.00 admission fee to the auction will be applied to purchase price

(18) MOUNTAIN HOLIDAY IN GOLDEN STATE

STAN MIDGLEY

MARCH 10, 11

Mr. Midgley gets unusual scenes because he travels mostly by bicycle and on foot, taking plenty of time to enjoy the colorful, spectacular beauty of high mountain views. This holiday picture includes scenes from Yosemite, Sequoia, Kings Canyon, the High Sierra, Lake Tahoe, Mount Lassen and Mount Shasta, as well as many waterfalls. His puckish humor is an added enjoyment.

(19) ISLANDS OF THE CARIBBEAN

NICOL SMITH

MARCH 17, 18

A comprehensive color motion picture of the fabulous Caribbean Islands by a man with an enviable reputation as explorer-lecturer. We will glimpse vagabond living

on a small yacht cruising the Bahamas, with many underwater scenes; visit Jamaica, a mountainous land, luxuriantly tropical; and finally travel to Trinidad, an island with the richest mixture of world's peoples.

(20) CALL OF THE SEA

JOHN D. CRAIG

MARCH 24, 25

Harmony Dairy Company, sponsor

Col. Craig escorts his audience on an adventurous exploration over, across, and under the deep blue sea. He follows the wake of King Neptune and probes the many mysteries of the sea, sailing to remote islands, roaming colorful beaches, visiting strange peoples, and basking in the charm of the tropics. You will see strange revelations in the uncrowded vastness of the blue continent.

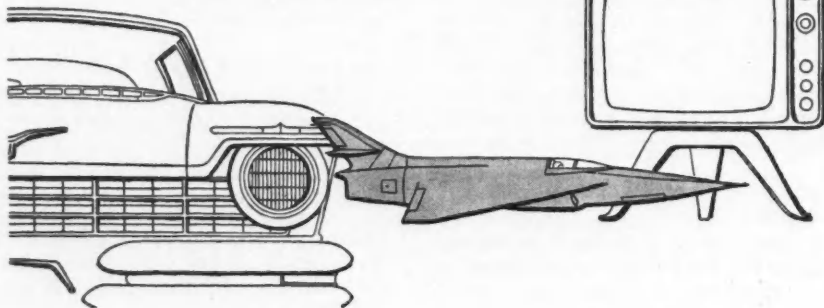
The best-known
name in glass . . .
also means
out-of-the-ordinary
glass

The word "glass" usually brings to mind *ordinary* transparent glass—the kind you find in windows. But Pittsburgh Plate Glass Company also specializes in making *unusual* kinds of glass.

For example, there's laminated automotive glass for windshields that absorbs heat and cuts sun glare, thereby keeping the inside of cars cooler and reducing eyestrain. There's special glass for homes to provide effective window insulation. Then there's glass for television screens. And there are bullet-resisting glass, X-ray lead glass, aviation glass and many others.

Yes, the best-known name in glass means *more* than glass. It also means out-of-the-ordinary glass.

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INDIAN STEEL MEN AT CARNEGIE TECH

HUGH C. NEWTON

FALL has arrived and another academic year begins at Carnegie Institute of Technology. While the student body at Carnegie has always had an international flavor—each year more than forty-five nations are represented—this year the Carnegie campus has a distinctively Asian look. In the past few weeks more than one hundred students from India have arrived at Carnegie Tech for a unique twelve-month program in management and production methods of the American steel industry.

Sponsored by the Iron and Steel Institute and financed by the Ford Foundation, two hundred Indian engineers will be trained on five American university campuses and in seven great steel companies. Administrator of the program and liaison between the educational institutions and the steel companies is Carnegie Institute of Technology.

The first group of 115 Indians arrived in the United States in August for a two-week orientation program at Carnegie. The two-week program briefed the trainees—who all speak English—on customs and intellectual and social life in the United States. The second group of 85 Indians will arrive at Carnegie in November.

Participating steel companies are the United States Steel Corporation, Bethlehem Steel Company, Republic Steel Corporation, Jones & Laughlin Steel Corporation, Youngstown Sheet and Tube Company, National Steel Corporation, and Inland Steel Company.

Mr. Newton was editor of Carnegie Tech News Service for a year, although he has just joined the public relations department of Westinghouse Electric Corporation. Previously he worked a short time on the *Danville Bee*, and served four years in the Air Force after graduation from Washington and Lee University.

Cooperating educational institutions, in addition to Carnegie, are Case Institute of Technology, Illinois Institute of Technology, Lehigh University, and Youngstown University.

Following the two-week orientation program at Carnegie the first group of 115 were divided into five groups; 43 stayed in Pittsburgh and the rest were divided among the other four cooperating institutions. The second group of 85 will also take the two-week orientation program at Carnegie and be divided into five groups, with 30 staying at Carnegie.

Terms of the program were negotiated by the Ford Foundation, with the Committee on Foreign Relations of the American Iron and Steel Institute, Carnegie Tech, and the Indian Ministry of Iron and Steel. The Foundation grant of one and a half million dollars will underwrite the trainees' living expenses and academic fees. The steel companies will assume costs of their training and the Government of India will pay the trainees' international travel expenses and the costs of preliminary training in India.

The program for the Indian students is set up so they receive in-service instruction at a steel plant four days a week and one day a week study at the nearby technological institute.

The in-service instruction covers basic operations, facilities and processes, and observation visits. Specialized training designed to prepare the trainee for the position he is expected eventually to hold is being handled with small-group instruction, personal projects and assignments, and understudy of American specialists. In addition to production and manufacturing procedures, the

trainees are being instructed in such management techniques as accounting, quality control, safety, and job analysis.

The Indian students are complementing this instruction with study at Carnegie and the other technological institutes. At Tech they study industrial management, human relations, the economics of the steel industry, and certain technical courses related to steel production. Carnegie is also seeking to integrate the students into the cultural and intellectual life of the campus. This is being accomplished by active participation of the Indian students in campus organizations, both social and educational; by lectures and meetings, and housing of the Indian students in Carnegie's graduate dormitories.

The trainees were selected by the Indian Public Service Commission on their ability to meet specifications established by the Ministry of Iron and Steel. Their qualifica-

tions include an engineering or science degree from an Indian University, the ability to speak English, and an aptitude for and dedication to a career in steel. They were given a six-week orientation at the Tata Iron and Steel Company in Jamshedpur before leaving.

The aim of the visitors from India when they return to employment in their own country, it is said, is a projected increase in India's steel production from the present 1.5 million tons yearly to 5.5 million within five years, through the construction of three new steel plants and enlargement of existing facilities.

The Indian students already have fitted into the scheme of things on the Carnegie campus with ease. They are dedicated young men, anxious to learn not only American methods in the steel industry, but also our way of life. They are proving valuable assets to the institution.

She was showered with advice



Unfortunately, most of it was bad. Within a year after her husband died, the investments recommended by friends left her with less than a fourth of her inheritance. Today she is merely existing, not living.

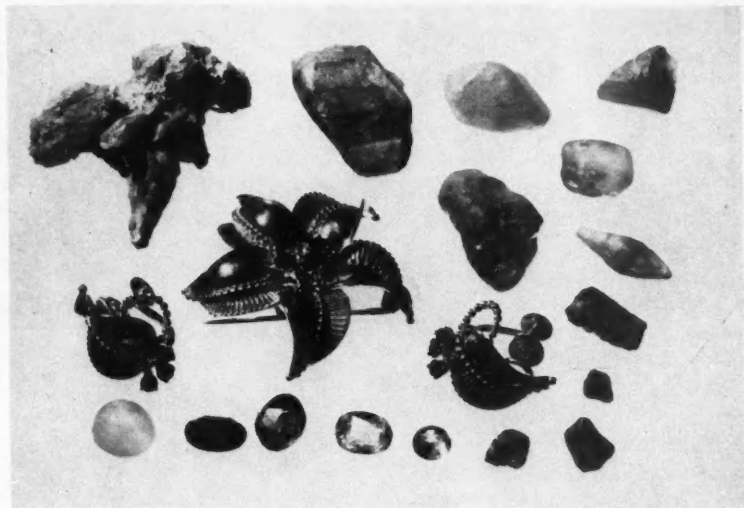
Should a widow be burdened with the myriad details involved in settling her husband's estate . . . forced to make all the decisions—aided, perhaps, by inexperienced advisers? How much better to have the assistance of a competent organization!

Our Estate Planning Division will welcome the opportunity of discussing our services with you and with your attorney. Visit them, or telephone GRant 1-9600, extension 502.



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Carnegie Museum, Hardy & Hayes Co.

SAPPHIRE MATRIX, CUT AND POLISHED STONES, AND JEWELRY

SAPPHIRE FOR SEPTEMBER

E. R. ELLER

A maiden born when autumn leaves
Are rustling in September breeze,
A sapphire on her brow should bind,
'Twill cure diseases of the mind.

IF your birthday occurs in September and you crave freedom, wish to think clearly, to pacify your enemies, or to be seen in a favorable light with a prince—then wear the sapphire. Also, this gem will be useful to you as an eyestone for the removal of foreign bodies and impurities. Since ancient times, literature has carried references to a blue stone, first lapis lazuli, later the more valuable sapphire, as a cure for disease, especially of the eye. Today the belief in the supernatural influences and the therapeutic value of gem stones has just about disappeared.

The sapphire, like the ruby, is a form of corundum, and in hardness is exceeded only

by diamond. The word *sapphire* is often used as a generic term and is applied to all corundum gems except the red variety. We think of the sapphire as being blue, but it occurs in clear, pink, yellow, amethyst, and green. These colors are due to a small per cent of impurities, such as chromium oxide, oxides of titanium, or iron. One variety, when viewed in the direction of its vertical axis, exhibits a stellate opalescence that is the much admired star sapphire. In composition, the mineral corundum is aluminum oxide or alumina. The raw material for the manufacture of aluminum ore is derived from bauxite, a hydroxide of aluminium, which is a substance similar to corundum.

Most of the gem-quality sapphires are mined in Thailand. They are found a few

[Turn to page 247]



THE PAGEANTRY OF BRITAIN RETURNS TO AMERICA!

S. HUOK PRESENTS

DIRECT FROM EDINBURGH

THE REGIMENTAL BAND AND MASSED PIPERS
OF HER MAJESTY'S

THE BLACK WATCH

ROYAL HIGHLAND REGIMENT

WITH HIGHLAND DANCERS

A Fabulous Spectacle of Marching Ceremonies Rousing Music and Thrilling Dances!

Presented by THE MUSIC GUILD OF PITTSBURGH

MOUNT LEBANON HIGH SCHOOL STADIUM — U. S. Route 19

Saturday evening, October 5, 1957, 8:30 P.M. Reserved Seats \$2.75

Tickets available at HORNE'S and GIMBEL'S. Telephone Orders accepted. EXpress 1-1414

FIDELITY TRUST COMPANY has made this space available to encourage an endeavor of historical interest to the Bank's numerous friends in the Western Pennsylvania area.

THE BLACK WATCH

The famous 42nd Highlanders and western Pennsylvania

NOEL MILLS

To the rumbling of drums and the skirling of bagpipes, Her Majesty's own crack Royal Highland Regiment will arrive in town next month.

This first nation-wide tour of the famed Black Watch is announced as "The Pageantry of Britain Returns to America," but news that "the Campbells are coming" is locally hailed as, in a way, a home-coming, marking the return of this famous regiment after one hundred and ninety-four years.

The program on Saturday evening, October 5, in the Mt. Lebanon High School stadium is to be presented by the Music Guild of Pittsburgh with the Order of Scottish Clans and the Daughters of Scotia as co-sponsors.

Local Scots, well versed in the history of the Highlanders and their part in early America, provided the writer with two clues as to association of the Black Watch with western Pennsylvania: these clues are the Battle of Bushy Run and the old Fort Pitt Blockhouse.

And thus, for this writer, the search was on for the recorded facts that would picture the 42nd Highlanders and their role in early history here, west of the Alleghenies.

Which direction to take in this search, the writer wondered: east, 25 miles to Westmoreland County and Bushy Run; or west to downtown Pittsburgh and Point State Park? Or midway, to Carnegie Library of Pitts-

Noel Mills, the wife of Tommy Riggs of WCAE, has appeared on local TV programs and in Pittsburgh Playhouse and White Barn productions. Active in the Music Guild, she takes special interest in the forthcoming program because one grandmother was a Campbell of Argyle.

burgh and its reference volumes of history?

Since Carnegie Music Hall is home base for the Music Guild and the many concert attractions it presents, the Library in Oakland was chosen first; happily, for with a little research two treasures came to light—two volumes that became road maps in the search.

Col. Henry Bouquet and His Campaigns, 1763 and 1764 by the Reverend Cyrus Cort, published in 1883 in Lancaster, Pennsylvania, details the victory of Colonel Bouquet over the confederates of Pontiac at Bushy Run on August 5 and 6, 1763. The battle was won by his force of five hundred, the Royal American Brigade, "of whom the most effective were the 42nd Highlanders."

The second volume is *The Battle of Bushy Run* by C. M. Bomberger, published in Jeannette, Pennsylvania, in 1928, and from this a fascinating and vivid picture emerges: a little army on the long march from Philadelphia to relieve beleaguered Fort Pitt, cutting a road through the wilderness and over the Alleghenies in the heat of July; upon reaching Bedford and Ligonier, learning that Fort Pitt was surrounded by the Indians and communications completely cut off; resuming the march in hopes of reaching the Fort in time. Then, seventeen miles away from their proposed bivouac—the first shot, followed by the dreaded war whoops—and the Battle of Bushy Run was on!

Indians in their war paint versus Scots in their kilts, under the burning summer sun, on an exposed hilltop without either water or a place to take cover. Disciplined troops ready and eager to engage in battle, but

hampered by their convoy of three hundred and forty pack horses. A scene of confusion added to by the wounding and panicking of the horses and drivers. Hastily "Flour Bag Fort" erected from the supplies—this their only protection.

For that hard-pressed band of men on August 5 and 6, 1763, the issue was in doubt. Yet in reading about it, almost two hundred years later, the picture of a decisive victory emerges, one with far-reaching results that had much to do with opening of the Gateway to the West and with this region's peaceful settlement. To quote the Reverend Mr. Cort, "Bushy Run was the best contested Indian battle ever fought in the wilds of America."

Background for this battle was the end of the French and Indian War during the preceding February. With the French driven out by the British, there came a unification of Indian effort to oust the white man; this threat to British supremacy became known as "The Conspiracy of Pontiac." For the only time in their history, there was unity of action on the part of all Indian tribes, for the Indians saw Fort Pitt and other frontier posts as an increasing encroachment of the white settlers and also realized that permanent colonizers were a threat to grazing grounds.

Led by Pontiac, chief of the Ottawas, the Five Nations united with neighboring tribes and fixed a date for a general attack. Guyasuta, chief of the Senecas, marshalled his forces to destroy the garrison at Fort Pitt and smaller posts in western Pennsylvania. Nine forts fell, leaving Forts Pitt, Ligonier, and Bedford still holding. From May to August, Fort Pitt had been cut off. To relieve it, Major General Jeffrey Amherst, commander of the King's forces in America, ordered the 42nd and 77th Highland Regiments to join Colonel Bouquet at Carlisle.

The Highlanders had just arrived from the

West Indies, where they had been fighting the Spaniards. They at once attracted much attention from the Indians, who briefly thought, for some reason—probably their kilts and bare legs—that they were distant relatives. Not yet recovered from their previous campaign, the Highlanders proceeded westward under the command of Major Campbell. Colonel Bouquet, whom they were to join, was a Swiss, appointed by the Crown because of his ability to speak the language of the local German volunteers who, along with Rangers and the 60th Royal Americans, formed his small command. An excerpt from *Annals of the King's Royal Rifle Corps (60th)* describes the little army that started out from Carlisle: "Bouquet's force included about 550 men . . . and was largely composed of the two Highland Regiments . . . brave as lions but some too sickly to march on foot, and none trained in the mysteries of Indian warfare."

The steep slopes of the Alleghenies were painfully and wearily climbed. On July 25 Bedford was reached, after a 95-mile march in seven days. Then on to Fort Ligonier over the Forbes Road, approximating what is now the Lincoln Highway. On August 4 Bouquet encamped a short distance west of Ligonier, and the next morning started for Bushy Run, which he had fixed as his next halting place. He left the Forbes Road to save time and followed an old Indian trail that led to the narrows of Turtle Creek. It was a perilous defile, flanked on one side by a wall of rock and on the other by a precipice with a river flowing below, but Bouquet hoped to traverse it at night to avoid an ambushade.

The heat of summer was intense, mosquitoes abounded, the springs were dry. Bushy Run was but a half mile ahead when suddenly a volley from an unseen foe struck down the leading files of the vanguard. The Indians, under Chief Guyasuta, had struck.



BLACK WATCH PIPER ON THE TERRACE OF EDINBURGH CASTLE

Attack after attack was repelled. The two light infantry companies of the 42nd pursued the Indians some distance, but finally had to withdraw within their "fort," the wall of flour bags. After seven hours, night put an end to the conflict. It was a night passed in cold and darkness, for no fires could be permitted, and the hours were made hideously long for both the gallant soldiers and fear-crazed horses by the thirst of the wounded and dying.

At five in the twilight of the following morning, yells and cries from the surrounding bush heralded another attack. Again and again the Royal Americans and Highlanders advanced to make a counterattack, only to find the savages vanished into space.

Finally Bouquet lured the enemy into the open by a feigned retreat. He had two companies of Highlanders engage the Indians at the edge of the clearing, then break and run.

The Indians came whooping after them and fell into the trap, crossing the line of fire of two companies—one of which was the 42nd—and the rout was complete.

The Indians had been constantly repulsed with loss; only one prisoner was taken, by a Highlander at bayonet point. But Bouquet's forces suffered too. Of the men in the 42nd Highlanders, 27 were killed and 33 wounded. Of the officers, Captain Lieutenant John Graham and Lieutenant James McIntosh were killed, and Captain John Graham and Lieutenant Duncan Campbell, wounded. In all, the loss in men, including Rangers and drivers, totaled about fifty.

It took the crippled yet victorious force four long days to march the 25 miles to Fort Pitt, all the time annoyed by shots from scattered Indians. Relief came none too soon. The inmates of the Fort were relieved to see the troops marching down the slope, bring-

ing badly needed food and reinforcements, and thus assuring their hold on the strategic forks of the Ohio. In truth the Battle of Bushy Run opened the Gateway to the West, with all its golden opportunity for the American pioneer. "The news was received in the provinces with transports of joy and admiration . . . those acquainted with the difficulties of Red Indian warfare being the loudest in praise." The Assembly of Pennsylvania passed a vote of thanks to Bouquet.

With this history in mind, as one drives today from Bushy Run over Route 30, past Irwin and back to Pittsburgh, the "Turtle Creek Defile," over which the great Westinghouse Bridge now crosses, appears in a new light, as do all the hills on the way to the Point. In 1763 it was a long and plodding walk for weary men, apprehensive of Indians atop those hills and of they-knew-not-what to be encountered at the end of the march. Today the trail's end is the Golden Triangle

in downtown Pittsburgh and newly created Point State Park.

A pilgrimage to the only existing monument of British occupancy in this region, all that remains of old Fort Pitt, seemed a fitting conclusion to the writer of this brief résumé of the glorious local history of the Black Watch. There, in Point State Park, Pittsburghers are familiar with the Block House built by Bouquet, marked over the door with "1764," the year following Bushy Run.

And now the regimental band and massed bagpipers of the Black Watch, along with Highland dancers, are coming to Pittsburgh direct from the Edinburgh Festival. Her Majesty's Royal Highland Regiment, in full dress uniform, with kilted and bonneted pipers, will present exciting marching ceremonies and parades as well as authentic and thrilling Scottish dances, to the accompaniment of rousing band music. Thus does the Black Watch return to Pittsburgh.

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You and your attorney are invited to discuss with us the advantages of naming **COMMONWEALTH TRUST** as co-executor.

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WILLIAM B. McFALL, President

LEISURE-TIME HOBBY CLASSES

In presenting the autumn series of classes, Carnegie Institute extends you an invitation to better understanding and pleasure in daily living. The instructors are all well known in local art and craft circles.

The various classes with their instructors and schedules are here listed. All meet in the Institute building at 4400 Forbes Street in the Oakland area. For further information call the Division of Education at the Institute, or James Kosinski, supervisor, Mayflower 1-7300.

DRAWING AND PAINTING (BEGINNERS)

Monday afternoon	ROY HILTON
Tuesday morning (10:00 A.M. to 12:30 P.M.)	RAYMOND SIMBOLI
Tuesday afternoon	RAYMOND SIMBOLI
Tuesday evening	JOSEPH FITZPATRICK
Wednesday evening	MAVIS BRIDGEWATER
Friday evening	ROY HILTON

DRAWING AND PAINTING (ADVANCED AND INTERMEDIATE)

Monday evening	JOSEPH FITZPATRICK
Wednesday afternoon	ROY HILTON
Thursday morning (10:00 A.M. to 12:30 P.M.)	RAYMOND SIMBOLI
Thursday evening	MAVIS BRIDGEWATER

DRAWING AND PAINTING— PORTRAIT AND FIGURE

Thursday afternoon	ROY HILTON
Thursday evening	ANGELO DiVINCENZO
Friday evening	ANGELO DiVINCENZO

DRAWING AND PAINTING—LIFE (BEGINNERS AND ADVANCED)

Wednesday evening	RAYMOND SIMBOLI
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WATER COLOR

Tuesday evening	RAYMOND SIMBOLI
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TOLEWARE AND TRAY PAINTING

Wednesday afternoon	DOROTHY LAWMAN
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CALENDAR OF CLASSES

REGISTRATION	September 9-14
Daily 9:00 A.M. to 4:30 P.M.	
Evening 6:00 to 9:00 P.M. (except the 14th)	
OPENING OF CLASSES	September 16
THANKSGIVING RECESS	Week of November 25
CLOSE OF CLASSES	December 14
ANNUAL STUDENT EXHIBIT	To be announced

TUITION RATES

	Society Members	Non- Members
Class fee (12 weeks)	\$14.00	\$19.00
Fee for model	6.00	6.00
Casting laboratory fee	3.00	3.00
Classical Ballet (Adults)	19.00	19.00
Classical Ballet (Children)	15.00	15.00
Music Appreciation	12.00	12.00

Class hours, unless otherwise indicated

Afternoon—1:30 to 4:15 o'clock
Evening—7:00 to 9:45 o'clock

MUSIC APPRECIATION

Thursday afternoon (2:00 P.M.)	MARSHALL BIDWELL
Friday evening (7:30 P.M.)	MARSHALL BIDWELL

BALLET FOR CHILDREN

Thursday or Friday	KARL HEINRICH
(Mothers who accompany pre-school-age children are given free instruction. Family rate for children, two or more in family, \$12.00 each.)	
3 to 5 years—3:00 to 4:00 P.M.	
6 to 10 years—4:00 to 5:00 P.M.	
11 to 14 years—5:00 to 6:00 P.M.	

BALLET FOR ADULTS

Thursday or Friday (8:00 P.M.)	KARL HEINRICH
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SCULPTURE

Wednesday afternoon	FRANK VITTOR
Friday evening (with model)	FRANK VITTOR

CASTING

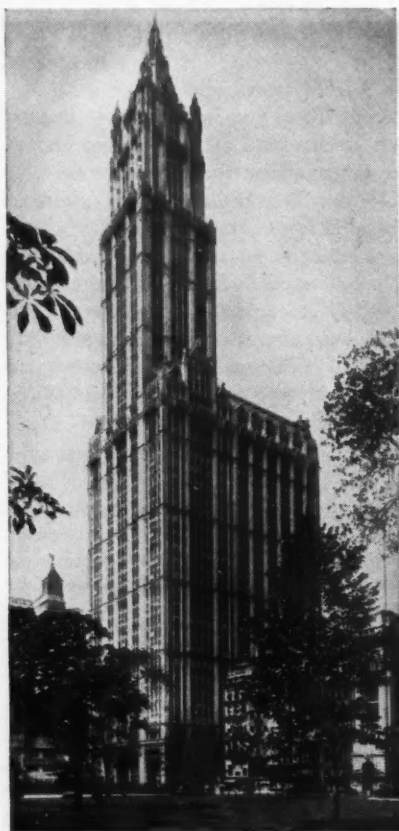
Tuesday afternoon	J. G. MASON
Tuesday evening	J. G. MASON

DINNER IN THE SKY

April 24, 1913 — the tallest, most magnificent structure yet erected for the daily occupancy of man was ready for dedication. Its name: the Woolworth Building—sixty stories of Gothic splendor designed by Ohio born Cass Gilbert and erected, debt-free, by New York businessman, Frank W. Woolworth.

For the occasion, the twenty-seventh story of the sky-scraper was converted into an enormous banquet hall. When the 800 guests were seated high above the rumble of Manhattan, the lights throughout the giant structure were gradually extinguished. A hush descended upon the group. Then suddenly, the entire building from its sky-piercing pinnacle to the depths of its sub-basement, was aglow! In response to a telegraphic message, President Woodrow Wilson, seated at his desk in Washington, had pressed a button which had set in motion the huge dynamos providing power to more than 8,000 lights throughout the New York Building.

With the guests still marveling at the miracle they had beheld, dinner was served. It was a meal befitting the celebration. It began with Astrakhan cavier, Cotuit oysters with sauce Mignonette and a steaming, savory broth of green turtle. Next came such gourmet's delights as turban of pompano;



breast of guinea hen with Nesselrode sauce; terrapin, Baltimore style; and roast squab served with guava jelly. The salads were crisp, the potatoes sauced to perfection; and for dessert, there was a refreshing frozen bombe served with fancy cakes.

The special occasion always demands fine food. So why not keep on hand a store of the famous 57 Varieties?

H. J. HEINZ COMPANY



FLASH AND COLOR PHOTOGRAPHY

(BEGINNERS)

Thursday evening ELTON L. SCHNELLBACHER

APPLIED PHOTOGRAPHY

Wednesday evening ELTON L. SCHNELLBACHER

INTERIOR DECORATING

Monday evening ROBERT DALEY

Wednesday evening ROBERT DALEY

FLOWER ARRANGING

Thursday evening MRS. FRANK SMITH

MILLINERY (BEGINNERS)

Tuesday afternoon M. JANE HENDRICKSON

Monday evening VIRGINIA BARKER

MILLINERY (ADVANCED)

Thursday afternoon M. JANE HENDRICKSON

Thursday evening VIRGINIA BARKER

SEWING

(BEGINNING, INTERMEDIATE, ADVANCED)

Wednesday afternoon MARIE HAUGHTON

Wednesday evening MARIE HAUGHTON

Tuesday evening MARIE WOLFE

Friday evening MARIE WOLFE

SAPPHIRE FOR SEPTEMBER

[Continued from page 239]

inches beneath the surface in a secondary deposit of clay and sand. This material is simply washed away at a nearby stream, and the sapphires are picked by hand from the residue. Ceylon has produced sapphires for centuries. Here the cloudy blue forms are found that, when cut en cabochon, display the opalescent star of six rays, or the star sapphire. The important deposits of corundum in Macon County, North Carolina, have produced a few fine sapphires, but most of them do not warrant cutting into gem stones. Near Helena, Montana, the gold-bearing gravels of the Missouri River contain small sapphires suitable for watch bearings. For years the placer miners panned these gravels for gold and threw out the sapphires, perhaps the most valuable part of their haul, without knowing them as gem stones.

CHAMPION COAL



Industry in the Pittsburgh area has found CHAMPION WASHED COAL efficient and economical in all types of burning equipment with varying load factors for over half a century.

You always get uniform, high quality fuel when you specify CHAMPION. Try it!

PITTSBURGH CONSOLIDATION COAL CO.

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**Only STEEL
can do
so many jobs
so well**

Slap That Bermudavarius! The Talbot Brothers of Bermuda, famous for their colorful calypso music, recently retired their homemade packing-case "bass viol," and proudly premiered in its place the world's first Stainless Steel bass viol (or dog house or Bermudavarius, as it's customarily referred to). An exact replica in USS Stainless Steel of their original homemade design, it was built for them under U. S. Steel's supervision by a well-known manufacturer of Stainless Steel sinks who commented that the job wasn't difficult—but certainly was *different*.

UNITED STATES STEEL



ART AND NATURE BOOKSHELF

A PICTORIAL HISTORY OF THE AMERICAN INDIAN

By OLIVER LA FARGE

Crown Publishers, New York City, 1957 (\$7.50)

272 pages, 300 illustrations.

A NOTABLE addition to the literature on the American Indian has been made by Oliver La Farge in his most recent book, *A Pictorial History of the American Indian*. This impressively bound and illustrated book covers the story of the Indian from the landing of the first white men until the present. In his introduction and throughout the book the author also discusses the early migrations of peoples from Asia and their cultural remains as found by the archeologist.

La Farge dramatically recounts the wars among the tribes, their leagues, their fighting alliances with the British, the French, the Spanish, and the American settlers. The notable chiefs and heroes among the many tribes are colorfully portrayed. The book is at its best in the vivid discussion of the great events, major developments, and people of Indian history.

Many insights into the customs, ways of life, religions, superstitions, culture, and social organization of the Indian are given. Among the major aspects of Indian life discussed are: the war activities, hunting, agriculture, clothing, arts, crafts, housing, the role of men and women, and many others. Descriptions are given for many tribes: the Choctaws, Creeks, Chickasaws, Seminoles, and Natchez of the Southeast; the Cherokees, Iroquois, Hurons, and Eries of the Northeast; the tribes of the West—Pawnees, Osages, Kickapoos, Blackfeet, Navahos, Apaches, Pueblos, Sioux, Utes, Comanches; and the Haidas, Kwakiutls, Nootkas, and others of the Northwest.

The impacts and influences exerted by the white men upon the Indians are thoroughly examined. Important among the many cultural influences from the whites was the introduction of the horse by the Spanish. In the Plains, hunting took precedence over agriculture after the arrival of the horse. The gold rush to the West Coast introduced many new pressures on the Indians that changed their way of life. In the final chapter of the book we see the Indians as they are today: their reservations, self-government, industries, education, medical service, and the government policy toward them.

The several hundred illustrations, many in color, were selected with great care from some five thousand drawings, paintings, photographs, engravings, and manuscript illuminations in public and private collections all over the country, including the files of the Bureau of Indian Affairs, the Smithsonian Institution, the Library of Congress, and many other institutes and museums. The illustrations alone are worth many times the price of the book.

Mr. La Farge has produced a book that should be in the library of every person and institution interested in the American Indian. It is a beautiful and informative work.

—DON W. DRAGOO

* * *

Visitors to the Hall of American Indians on the third floor of the Museum will find experimentation in lighting, labeling, and arrangement of contents of the various cases being carried on in preparation for complete renovation and modernization of the entire Hall. It is planned to finish the area devoted to local prehistoric Indians this autumn, and the historic Indian collections next spring and summer.

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Judge of the Orphans' Court of Allegheny County.

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